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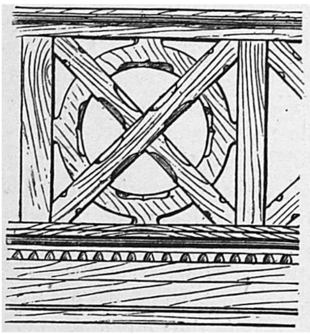
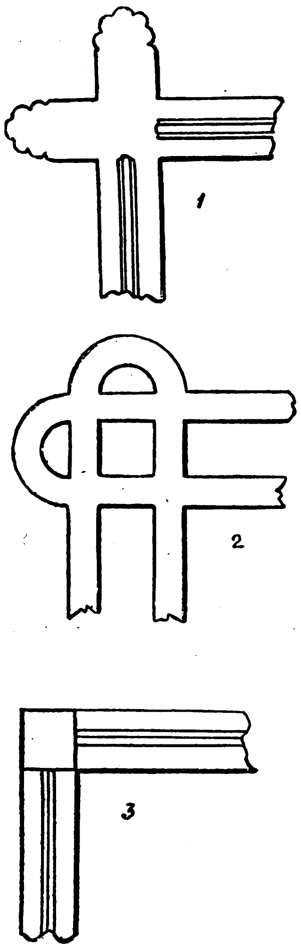
the most brilliant masses of color or the most subtle gradations of shade can be obtained. It is easy to understand that the softest mossy effects can be secured by the color dispersing on the wet canvas, while its direction is controlled by the canvas that has been left dry. Of course, in the execution, the tendency which the colors have to run when on the wet surface must be constantly taken into consideration. It is eminently transparent painting, and can best be compared to water-color drawing in the days before it became fashionable to heap on piles of body-color. Although the colors when once put in defy absolute erasure, the intensity of their tones may be reduced to a certain degree by a great amount of hard scrubbing with a small brush, but this is not a process by any means to be recommended, as in most cases it raises the web of the canvas and causes a disagreeable mottled appearance.



OAK BALUSTRADE.



PICTURE-FRAME CORNERS.

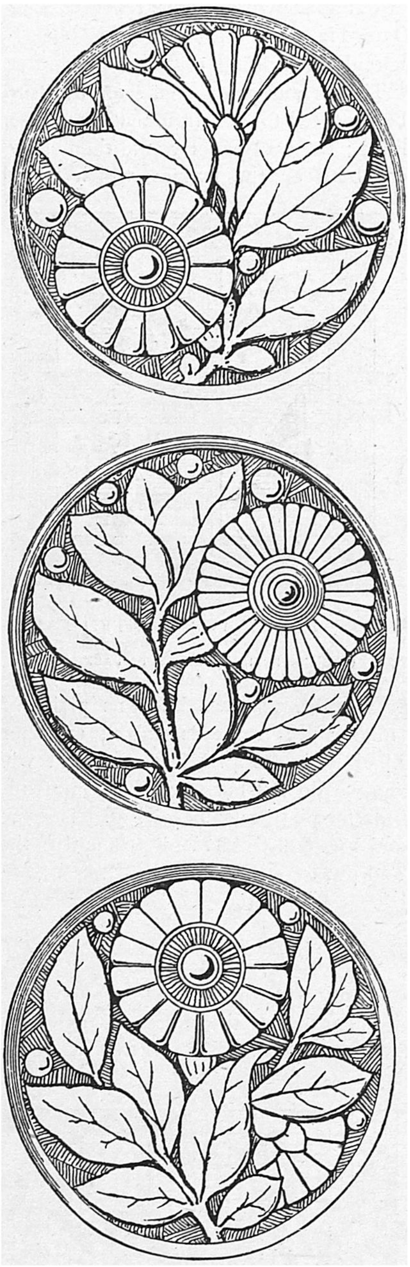
(SEE PAGE 66.)

Of course this revival of tapestry painting has led to the trial of many experiments in the art, but they all more or less defeat their object. Among these vagaries the introduction of gilding to produce effects unattainable by the transparent dye colors, may be said to be the most objectionable. But it is only fair to add that this is not wholly a modern innovation, as the tapestry-workers in ancient times were carried away by the fashion of the day and began using threads of gold when the illuminators of manuscripts took to putting in gold shadings. However, as the chief claim of painted tapestry to be considered a useful factor in house decoration lies in its flexibility and the absence of any paint to crack or peel off, it is evident that the introduction of any opaque pigment or of metal at once defeats its object, and that it is necessary to adhere rigidly to the dye colors alone if tapestry painting, pure and simple, is the result desired.

JULES JULIEN.

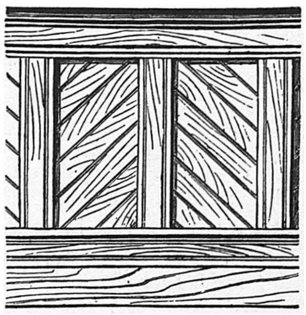
EMBOSSED WALL DECORATIONS.

A STOCK company is being formed in this city for the purpose of acquiring and developing on this continent the patents for the application of compounds of solidified oils to the manufacture of wall and other decorations in solid relief and to other articles. " Lincrusta-Walton" as the material is called, takes its derivation from " linum," flax, the chief ingredient of lincrusta being linseed oil, and " crusta," relief; Walton being the inventor and patentee. Mr. Walton is the inventor and patentee also of the well-known linoleum floor-cloth.

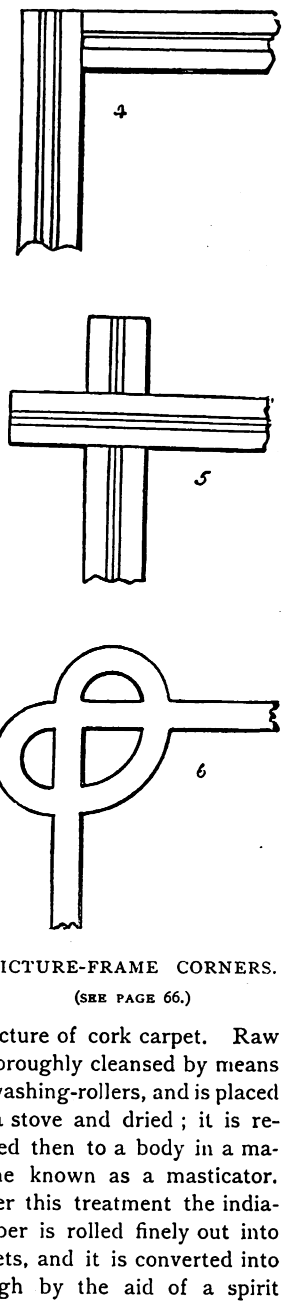


CARVED WOOD MEDALLIONS.

FOR A MANTELPIECE FRIEZE.

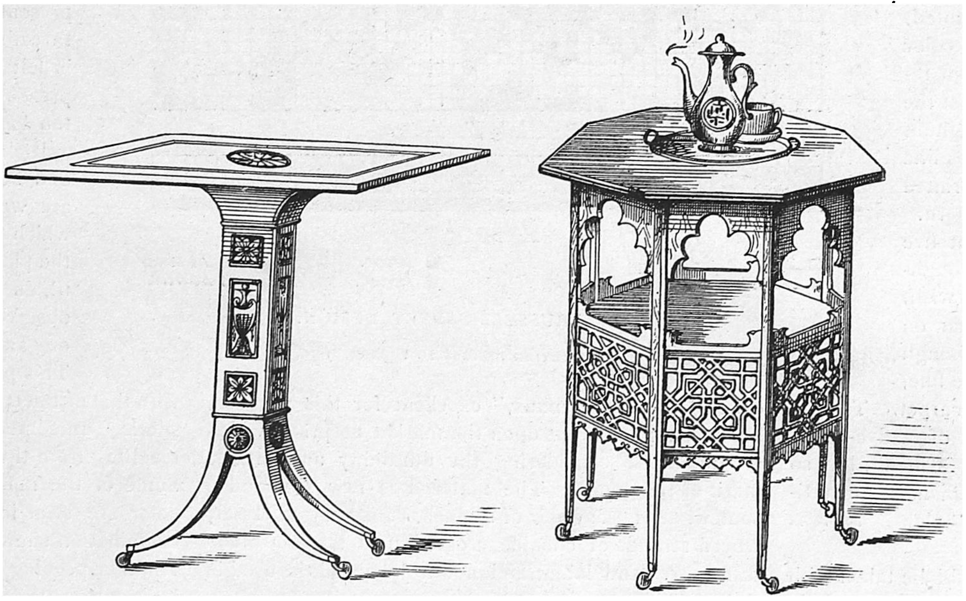


OAK WAINSCOT.



PICTURE-FRAME CORNERS.

(SEE PAGE 66.)



DESIGNS FOR FANCY TABLES.

Lincrusta is a fabric which, though soft and capable of receiving impressions when first formed, hardens within a few hours, and hence these impressions are retained. The texture of lincrusta may be described as being between that of linoleum and that of leather. Its natural color is a neutral shade, but almost any tint can be given it in process of manufacture. In its more important applications, it is made in rolls or pieces of the usual wall-paper size, in a continuous sheet, attached to a thin back of muslin and paper. In this form it is stamped with designs in solid relief; the reverse or muslin side being smooth and flat. The designs may be bold and deep, or delicate as the tracery of a spider's web. The only limit in these respects is the art of the designer, and the skill of the die-sinker. The material, it is claimed, is waterproof, flexible as leather or rubber, resilient, standing blows without injury; tough, not tearing, save with great force, and unaffected by heat or cold. Hung as a wall-paper in its natural tints, it is certainly a beautiful mural decoration. It is also colored to resemble stamped leather, embossed metal, tapestry and carved work. It is cheaper than the higher priced flock and relief *papers*, can be washed and scrubbed, and, after hanging in one place, can be taken down for use in other rooms. Mr. Le Prince, a Parisian artist of ability and an enterprising business man, is to represent the manufacturers in New York. As a preliminary to this undertaking he has fitted up some rooms in Union Square with great taste, employing the lincrusta in many ways for their decoration. Another new embossed material for decorative uses on walls is "subercorium." It is introduced by Jeune & Co., of London, and, like the lincrusta, is said to be suitable for dados, panels, fittings, etc. It is also claimed to be impermeable to moisture, very pliable, and not readily broken. A composition is first prepared consisting of india-rubber and cork, similar to, but finer than, that made use of in the manufacture of cork carpet. Raw or native india-rubber is thoroughly cleansed by means of washing-rollers, and is placed in a stove and dried; it is reduced then to a body in a machine known as a masticator. After this treatment the india-rubber is rolled finely out into sheets, and it is converted into dough by the aid of a spirit solvent. The dough is mixed in a mixing machine with about an equal quantity of finely ground cork, and the dough is spread by means of rollers in a thin layer on one or both sides of a cotton or other fabric. The length when completed is put into a drying-room, afterward the fabric is passed several times between calender rolls, and then is faced by grinding upon a revolving stone in a facing machine. The fabric is now ready for embossing; the embossing is performed by flat pressure between a block, having the desired pattern sunk into its surface, and a pad or force on the other side. A considerable pressure is used, and the fabric takes and retains the embossing sharply and well. The different parts of the pattern are colored by hand or otherwise, the better to bring out the design, and finally the surface is varnished.

We have not heard that any attempt has been made yet to introduce "subercorium" into the American market. "Lincrusta-Walton," we believe, has already been seen here in some of its developments, under the name of "Sunbury Wall Decoration."

APPLYING DESIGNS TO FABRICS.

THERE are three ways of applying a pattern to a fabric: first, by printing the design on the material after it is woven, as in calico, oilcloth, and linoleum; second, by printing the pattern on the threads before they are woven, as in tapestry Brussels and tapestry velvet; and, third, by taking various colored threads and bringing them to the surface wherever the pattern requires by means of the jacquard loom, as in body Brussels and Wiltons.

The great desideratum in making designs to be printed, is to use as few colors, and make each color form as many effects as possible, for the reason that in printed goods each color requires a separate block with such parts of the design as employ that color cut upon it. Each block is an additional expense, and although a calico or chintz printed in seven colors will bring no higher price than a piece employing but one, still it costs the manufacturer seven times as much to have the blocks cut for printing, and therefore his profits are so much the less.

Our illustration (Fig. 1) shows four effects or shades that may be gained in using the one color, black. We have here white (the cloth itself), light gray, dark gray, and black. Imagine the black to be blue and we have white, with light, medium, and dark blue, still using but one color. There are many ways in which a skilful designer can arrange one tint or combine two; each additional color, of course, making new effects, so that to the uninitiated it would seem that there were many.

In the second method of applying a design (where the printing is done on the threads before they are woven), it makes but little difference how many tints are used. One dye being of the same price as another (or at least the difference in price being but slight) it is little matter which color box is brought into requisition. In printing the threads a large drum (illustrated on the opposite page) is used, around which the threads are wound. On one edge of this drum are ratchets as far apart as the width of a print—about three-eighths of an inch for a tapestry Brussels, and half an inch for tapestry velvet. As this drum revolves, a color box in which there is a revolving wheel passes back and forth under the drum, the wheel in the box carrying the color or dye up and printing a line of color across the threads on the drum during its passage. If the pattern requires the same dye for several loops in the carpet, the same color box goes back and forth the requisite number of times. If a different color is required, a different color box is substituted, until the wool is all dyed, in bands of color of different widths. The skein is then removed from the wheel, steamed to set the colors, and forms a single thread throughout the length of a breadth of carpet. Thus line after line is taken until enough are printed—no two alike—to form the entire pattern.

For a five-frame body Brussels but five colors may appear in any one line throughout the length of a breadth. If you wish, five entirely distinct colors may appear on the next line, and so on. Therefore although there can be but five colors in any one line, still there may be many colors in the carpet. The accompanying illustration is a section of a five-frame body Brussels design with eight colors in all, but so arranged that only five colors appear in any one vertical line, as may easily be seen by the "plant," as it is technically called.

In making a design, great care should be taken with the "repeat," that is, that which is to be repeated, or the whole of the design once drawn, and also with the "matching," so that when the breadths are sewed up, they may match and form a perfect figure as in the illustration of a tapestry-carpet design (to be found upon the opposite page), where A A matches A and B B matches B.

FLORENCE E. CORY.

DESIGNS FOR PICTURE-FRAMES.

THE designs for picture-frames on page 65 are from The (London) Furniture Gazette. Fig. 1 shows an Oxford frame with a sunk moulding running down the centre, instead of being chamfered, the projecting ends being cut out as shown. Fig. 2 represents in reality a double Oxford frame, the projecting ends being replaced by semicircular moulding of the same pattern as the frame. The semicircular ends can be turned, and should be so fitted to the frame as to present interturned links; the wall-paper would then show through the spaces between the frames, which would have a good effect. Fig. 3 shows almost as plain a frame as can be made; the frame is halved together and a square block let in. Fig. 4 is similar but without the block, and we do not hesitate to recommend these as good forms for picture-frames. Fig. 5 is a variation of Fig. 1, and Fig. 6 shows a single frame with the corners turned and put together as in Fig. 2.

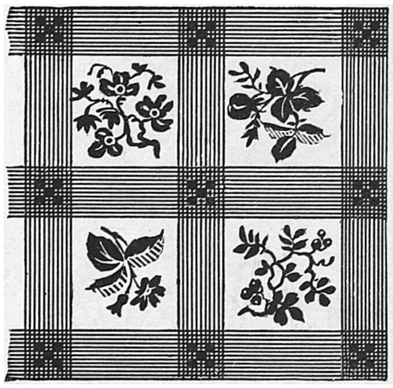


FIG. 1. DESIGN FOR PRINTED FABRIC.

(SEE "APPLYING DESIGNS TO FABRICS.")

A NEW DRAPERY AND CARPET FABRIC.

PERSONS of taste whose purses are not long enough to enable them to buy the more expensive fabrics for draperies will be glad to know that a new material called "silk Turcomans," excellent for this purpose, has recently been put upon the market at prices which are moderate considering the durability and artistic merit of the goods. The material is raw silk, and is somewhat of the order of a plush, consisting of closely woven strands of chenille crossed by a strong thread warp. A hand loom, and not a Jacquard, is used in the manufacture, and the color in the design is woven into the fabric, both sides being alike. Oriental motives are chiefly employed, and, we need hardly say, are the best; although Messrs. John Bromley & Sons, the manufacturers, do not limit themselves to any particular class of decoration. Among the best designs we have seen is a conventionalized sunflower pattern for curtains or portières—not colored in the flaming hues of the natural object, but in subdued tones of sage green, soft yellows, and drabs, such as would go admirably with almost any of the "Morris" wall papers. The decoration of the drapery is generally in broad horizontal stripes, repeated or alternated. The material, being soft and yielding, hangs in broad, handsome folds. "Silk Turcomans" come also with woven designs for piano and table-covers, and in solid colors, some of which are particularly artistic.

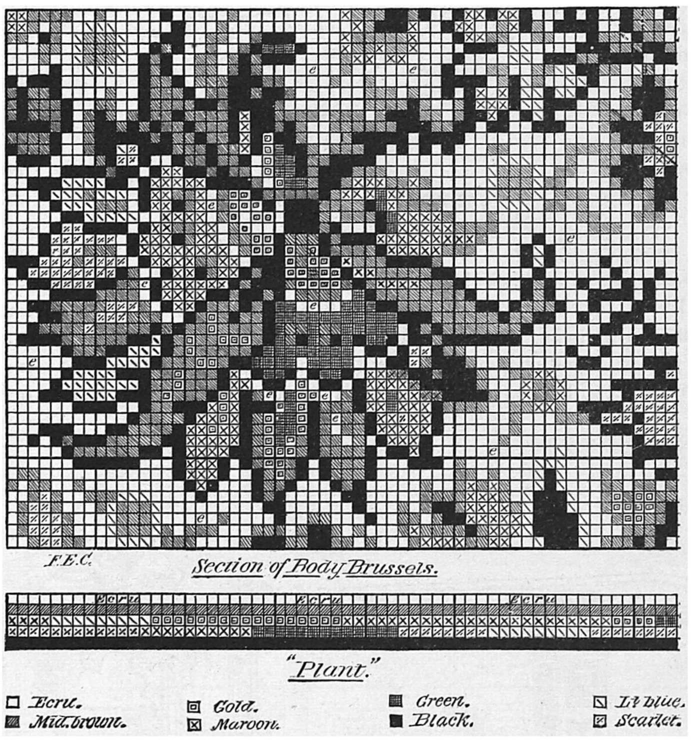


FIG. 2. BRUSSELS-CARPET DESIGN.

(SEE "APPLYING DESIGNS TO FABRICS.")

The manufacturers produce in great variety rugs and carpets of similar character as to color and design, wool being used, however, instead of the raw silk Like the drapery, these goods are reversible. They are rich in appearance and in point of color and design have some of the best features of the much-esteemed Oriental rugs, and are made in carpet shapes to fit rooms of various dimensions. With a filling of dull red Indian matting a foot or two deep around the skirting, these "Turcoman" carpets contribute much to the warmth and comfortable appearance of a room. In a sunny room the color of the matting is pretty sure to fade. Some persons think that the change rather improves the tone. Those who do not think so may prefer a plain carpet filling.

ART EMBROIDERY MATERIALS.

A NOTEWORTHY branch of the work of the Associated Artists is the manufacture of materials for art-work. When the association was started, Mr. Tiffany had already secured a number of suitable art stuffs abroad. When these were exhausted it was at first supposed to be an impossibility to supply them except by tedious personal search in other countries. Great care in selection was necessary, from the fact that it was always some particular thing that was desired, and art-work does not admit of compromises. It was finally determined to undertake the manufacture of art-stuffs in this country, and the result has been the development of new color combinations as well as new textures.

The immediate necessity was for a material adapted for the tapestry which has been one of the specialties of the Associated Artists' embroidery work. This, as in all the materials of silk, is so woven that the embroidery allows the weaving in and out of the colors, the ground appearing through the surface and producing the same blending of colors which is effected otherwise with oils. Another exquisite material is a silk momie cloth, a crêpe-like fabric, falling into soft folds. The last and most remarkable texture is called gonzaga. This is a term signifying "five aces," and evidently facetiously meant to indicate the "height of luxury." Aside from the pleasantry of its name, however, gonzaga is certainly one of the most magnificent of fabrics. In appearance it presents a broken surface of heavy silk threads beneath which the color of the warp is felt rather than seen. When ravelled it presents a silk pile as thick as that of a Wilton carpet.

Rich as are all these textures their value and beauty lie mainly in their color. They are woven almost altogether in two hues, which are so combined that they represent the play of colors flashing and changing until, as in the case of the fabled shield, the observer is ready now to declare it is the one and now to swear that it is the other. This play of color must not be confounded with that of the old changeable silks, as it is much more subtle. In some pieces three colors appear, the third resulting from the influence of the two on one another. Some of the most beautiful examples of this play of color are seen in the momie cloths, which on closer examination show no traces of the color in the web. Another peculiar feature of this cloth is the curving lines which the color assumes in the draping, and whose exceptional beauty is brought out by comparing it with Indian silks, which have always been considered so perfect of their kind, but which appear too "voyant" seen with these soft modulations. The colors chosen are the artistic shades. One which is used with peculiar effect is that known as "crushed straw-